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GRADUATE SCHOOL

Thesis

THE FINER ELEMENTS OF CONGREGATIONAL SINGING

Submitted by

Hazel Luella Stephenson

(A.B., Denver University, 1924.)

In partial fulfilment of requirements for
the degree of Master of Arts.

1926

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Church music

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THE FINER ELEMENTS OF CONGREGATIONAL SINGING

OUTLINE

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3. To the individual
 - a. Inspired by the music itself
 - b. Active and passive participation in worship
 - c. Communion with God realized
 - d. Preparation for the sermon comes through singing

III. CONCLUSION

1. The Department
2. The National Institute
3. Information needs from the minister
4. The Department
5. Information in the

Part III

1. Analysis of Congressional Hearing
2. The Minister
3. Political environment created and maintained
4. Legislative action
5. To the Congress
6. All sources of one mind
7. Self expression by all
8. To the President
9. Initiated by the Senate itself
10. With and positive participation in working
11. Consistent with the reality
12. Preparation for the various cases through stages

III. Conclusion

THE FINER ELEMENTS OF CONGREGATIONAL SINGING

INTRODUCTION

The aim of this paper is the study of congregational singing as a fine art and to discover possibilities in the churches of today. The average church does not seem to make any effort to use this expressive part of the service. Worship is all impressive, and the people are not encouraged to take part nor given an opportunity so to do. Consequently they are not getting the full benefit from the service of worship.

If it is true that there are three books the minister should know, (the Bible, the Hymnal, and the Discipline), then there ought to be a place and time for each one. If the minister does not know his hymnal, and does not take an interest in the music of the church, the people cannot be expected to. Through the study of the history and development of singing by the masses it is expected that the importance of congregational singing will stand forth. Through the study of the priestly, professional, and lay leadership of congregational singing, it will be discovered that vision, courage, and consecration are absolutely necessary to carry on the art of congregational singing. It is not something to be taken lightly, but an opportunity for inspiration and service that is overwhelming in its bigness and in its ultimate results. Through the study of the benefits of what should come

THE FUTURE OF CONTEMPORARY LITERATURE

INTRODUCTION

The aim of this paper is to study of contemporary

literature as a line and to discover possibilities in the
development of today. The average student does not seem to care any
about the new literature and the new writers. He is still
convinced, and his teacher is not encouraged to take any
other view of literature as to be. Consequently they are not getting
the full benefit from the service of literature.

It is true that there are three books the student
should read, the Bible, the Quran, and the Koran, but
there ought to be a place and time for each one. If the student
does not know his own mind, and does not take an interest in the
study of the Bible, the Quran cannot be expected to. Through
the study of the Bible and development of reading by the student
it is expected that the importance of contemporary literature will
be clear. Through the study of the Bible, the Quran, and the
Koran, the student will be able to understand the importance of
contemporary literature. It will be necessary
to study on the art of contemporary literature. It is not some-
thing to be taken lightly, but an opportunity for instruction and
service that is overwhelming in its power and in its ability
to make. Through the study of the Bible of what should now

from the development and genuine try-out of congregational singing as a fine art, its worthwhileness will be manifest, and its opportunity for service appreciated.

From the Department of the Interior, Bureau of Land Management

Washington, D. C. 20250

Very truly yours,
Director

Part I

History and Function of Congregational Singing.

1. Origin and Development

The modern art of singing began with the establishment of schools for the study of the correct manner of delivering the liturgical chants of the Roman Catholic church. These chants were derived from still older music used in the ceremonials of Jewish congregations or in the worship of the gods of Egypt and of Greece. Secular song also had a measurable, but comparatively small, influence in this formative period of vocal art, for some of the early fathers found it necessary to warn their followers against the seductions of this style. St. Clement, the second successor of St. Peter, wrote: "It must not be possible to confound us with the singers and buffoons who for a piece of bread or a cup of wine come to divert people who are feasting."¹

Before the foundation of Christianity the ancients sang in the Temple, in the theatre, and in the home; but we do not know whether they possessed anything which we would call "method." Nor is this significant. Our own art is the child of the Catholic church and its history must be traced from the moment when that church became a united organization, its func-

¹ page 1, "Early History of Singing" by W. J. Henderson

tions centralized under the dominion of one monarch, and its musical style influenced by a well defined purpose.

Until that time Catholic music was uncertain in its progress, which was distracted by the operation of numerous agencies, not only musical, but also religious and political.

The early influences brought to bear on Christian church music were chiefly Hebrew and Greek, and out of the materials of these two kinds of song the first chants of the church were made. Of this formative period we can sketch a mere outline only, its inner history being too obscure and complicated even though certain of possessing all the facts.

The music of the early Christians was largely Jewish. The gradual emancipation of Catholic music from Jewish influences went hand in hand with the swift spread of Christianity. The parent church of the Christian world was that of Jerusalem, and its first fifteen bishops were Jews. Its rigid adherence to Mosaic law and to the ancient ceremonials of its people aroused frequent, but not quickly successful, opposition. It was not till the religion of Jesus had spread into the adjacent lands that the supremacy of Hebrew law and custom was overthrown. To the century in which the identity of the Hebrew body called the Nazarenes was preserved we owe the characteristics of Jewish music found in the early Christian chants. To the rapid spread of Christianity through other parts of the bulky Roman empire we

owe the introduction of characteristics entirely dissociated from the Hebrew.

From the very beginning vocal music was engaged in its lifelong effort to reach an artistic equipoise between the two fundamental elements--the literary and the musical. The oldest form of modern music is the chant and in that form the rhythm, accent and movement of the music are those of the text. This principle followed vocal music into the service of the Christian church, and the early liturgy included portions changed into a style which possessed melodic sequences of tones, but which had no rhythm, nor measure, and naturally no harmonic basis.

But here we see even at the outset, when the fathers of the church had no thought of vocal or musical art, the art principle was present, unrecognized by them. The element of floridity, which passed into the service of the church even as early as St. Paul's time, was the agent of musical freedom. Through it, independence of movement eventually found its way into the music of the church, for soon after the singing of several notes to a syllable became permissible the purely musical expressiveness and decorative quality of that style became patent to the fathers. From the time when they found that the beauty of the chant could be heightened in this way we may date all the experiments in real composition.

In its earliest period, as in its latest, the music of the church reserved its most decorative style for the expression of the

and the introduction of characteristic and representative

from the history.

From the very beginning we are aware of

the attempt to reach an artistic synthesis between the

two fundamental elements--the literary and the musical.

But the first of modern music is the chord and its first form

is the triad, which is the basis of the music of the West.

This is the first step towards the synthesis of the

literary and the musical, and the early history of music

is a history which has been a constant process of change, but which

has no other, nor means, nor method, nor principle.

But here we are even at the point, when the history of

the church has no thought of vocal or musical art, the art which

has been created, distinguished by them. The element of flexibility

which is the basis of the music of the church is the triad.

From this time, and the point of musical synthesis, through it, into

the sphere of modern music, eventually found its way into the music of the

church, but now after the stage of modern music is a synthesis

between the literary and the musical, expressive and sensitive

quality of the style becomes relevant to the history. From this time

when we find that the history of the church could be history in

this way we may date all the experiments in vocal composition.

In its earliest period, as in its latest, the music of the

church remains the most descriptive style for the expression of the

higher religious emotions; and in the infancy of the art we find the congregation singing florid phrases in the utterance of the responses which formed essential parts of the antiphonal service.

About the end of the third century congregational singing assumed in the church of Persia an importance quite significant. Bardesanes, a leader of the heretic sect of gnostics, brought a new life into the services of his people by composing psalms and hymns in which the congregation had a much larger share than it formerly had when its singing was confined to the responses. The Catholics found it necessary to combat this movement and did so by adopting the new method, which thus spread from Persia to Antioch and thence to the entire Orient.

The plan was to divide the congregation into two choruses, one of men, the other of women and children, each delivering a verse of the psalm, after which both united in singing the refrain. Sometimes this refrain was an ancient response, always brief; sometimes a new chant, somewhat longer, was composed. This new style was called "antiphonia," and was introduced into Rome under Pope Damasius, who was pontiff from 366 to 384, into Milan by St. Ambrose about 386, and at Constantinople by St. John Chrysostom in 390. This antiphonal singing was certainly as old as the Psalms, and probably was known when Miriam sang her song of triumph. At any rate it belonged to the Jewish church and came thence into these early Christian ceremonies.

the congregation singing freely, however in the absence of the
response which formed an essential part of the earlier service.
About the end of the third century congregational singing

was common in the church of Britain and Ireland, and in Scotland.
The practice, a feature of the worship of the people, brought a
new life into the services of the people by comparing them with
those in which the congregation had a much larger share than it
formerly had when the singing was confined to the response. The
Catholics found it necessary to forbid this movement and did so by
prohibiting the use of the organ, which thus became from Britain to Ireland
and thence to the entire Orient.

The plan was to divide the congregation into two choirs,
one of men, the other of women and children, each delivering a verse
of the psalm, after which both united in singing the refrain. Some-
times this refrain was an ancient response, always, it is said,
a new chant, somewhat longer, was composed. This new style was
called "antiphonal," and was introduced into Rome under Pope Damasus,
who was elected from 366 to 384, and Milan by St. Ambrose about 384,
and at Constantinople by St. John Chrysostom in 390. These antiphonal
services were continuing to this day in the East, and probably were known
when Hilary came here from his exile at Limousin. At any rate it belonged to
the Latin church and some chance that the early Christian com-
position.

We have now before us the two basic elements of modern vocal art, the plain chant and the florid. In the earliest liturgies the latter is found only in the portions allotted to the people, while the syllabic style appears to have been used wholly for the utterances of the priests. In this fact there is a significance in that the singing of responses more or less florid by the congregation, when taken in connection with the texts used for these responses, indicate a tendency, whether conscious or unconscious, to move toward a purely musical expression of emotion.

The early church had two principal liturgies. That of Alexandria and Egypt arranged by St. Mark; that of Jerusalem by St. James, the second bishop of the Judean city. In both of these liturgies the Greek exclamation "Kyrie elesion" appears as a congregational response. In the St. James, the Hebrew interjection, "Alleluia" appeared, which St. John in his Revelation heard even the celestial choir singing. We find this triumphant praise of the Lord in these eastern liturgies at the close of the Cherubic hymn.

Early in the fourth century Pope Sylvester founded a school of chanting in Rome. In 367 the Council of Laodicea forbade congregational singing and placed the musical service in the hands of the trained choir.

Naturally very little is known about the method of Pope Sylvester's singing school, though we see its influence in the transfer of the service to the choir. But it is safe to conclude

to have been the first of the two large groups of women

and the first of the two large groups of women

although the first is found only in the northern districts of the

people, while the second is found only in the southern districts

For the difference of the system, in the first there is a slight

difference in the shape of the head, in the second it is

the same, when taken in connection with the facts of

the fact of the system, which is a fact, whether considered as

the same, in the first, a very small difference of shape

The very small difference of shape, in the first, is

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that the school was instituted for the study of the chants themselves, and not for vocal technic. Since unity in delivery had to be attained, the schools speedily discovered that they must teach the rudiments of style which implied uniform phrasing and this in turn the management of the breath. And so from the endeavor to form a style of delivery for the church chant must have come that discovery of the fundamental elements of vocal technic.

The chant is a smooth and flowing kind of melody. Hence its singing requires a perfect legato, and it is beyond question that the rule recently repeated with so much emphasis by the Solesmes fathers, that there must be no approach to staccato in the delivery, was formulated in the earliest days of vocal study. When the instructors in the school of Sylvester had recognized the vital necessity of a pure legato, they must have found themselves confronted with the difficulty of unifying this with clear enunciation, without which a church service would become a piece of empty sound.

When the Council of Laodicea in 367 forbade congregational singing, it placed the musical liturgy in the hands of the canons, or singing men. These alone were permitted to ascend to the ambon, or reading desk, and sing to the congregation. Only clergy could take part in the service, and hence these singers were obliged to take orders of a kind. They were ordained by a presbyter (never by a bishop) with the words prescribed by the fourth council of

Carthage: "See that thou believe in thy heart what thou singest with thy mouth, and approve in thy works what thou believest in thy heart."¹

Hence we see how the music of the church got away from the people, so to speak, and into the hands of the choir and trained singers. This gave the congregation no expression whatsoever, during the services. However, it remained in this condition for a number of years, during which time much advancement was made in music. Musical notation was founded, and the writing of harmony, et cetera.

We find, nevertheless, that the people were not satisfied. In Germany they wanted to follow their own musical impulses.

Down to the 10th century the only practice among the Germans that could be called a popular church song was the ejaculation of the words "Kyrie eleison, Christe eleison." These phrases which are among the most ancient in the Mass and the litanies, and which came originally from the Eastern Church, were sung or shortened by the German Christians on all possible occasions. In processions, on pilgrimages, at burials, greeting of distinguished visitors, consecration of a church or prelate, in many subordinate liturgic offices, invocations of supernatural aid in times of distress, on the march, going into battle, in almost every social

¹ page 22 "Early History of Singing" by W. J. Henderson

...that from before to now, I have been...

...the world, and I have been...

...I have...

...the world, and I have been...

...the world, and I have been...

...the world, and I have been...

...the world, and I have been...

...the world, and I have been...

...the world, and I have been...

...I have...

...the world, and I have been...

...the world, and I have been...

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...the world, and I have been...

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...the world, and I have been...

...the world, and I have been...

...the world, and I have been...

...the world, and I have been...

action in which the religious sanctions were involved, the people were in duty bound to utter this phrase, often several hundred times in succession. The words were often abbreviated, and often became inarticulate cries.

When the phrase was formally sung, the Gregorian tones proper to it in the church service were employed. Some of these were florid successions of notes, sung to a syllable, as in the Alleluia from which the sequences sprung--a free, impassioned form of emotional utterance which had extensive use in the service of the earlier church, both East and West, and which is still employed, sometimes to extravagant lengths in the Orient. The custom at last arose of setting words to the exuberant strains. This usage took two forms giving rise in the ritual service to the "farced Kyries" or "Tropes," and in the freer song of the people producing a more regular kind of hymn, in which the Kyrie eleison became at last a mere refrain at the end of each stanza. These songs came to be called Kirleison, or Leison, and sometimes Leiche, and they exhibit the German congregational hymn in its first estate.

Vernacular hymns began to be written and sung in the 11th century, although none have survived. At the anointing of King Conrad in 1024 it is said, "Joyfully they marched, the clergy singing in Latin, the people in German, each after its own fashion."¹

¹ page 255 "Church Music" by E. S. Lorenz

Following as they did the Kyrie sung by the people it was natural that the sequences should be translated into the common speech, and hence we find them coming into use. The Germans were much more given to this practice than other nations, as we see from many incidental allusions in letters and books of the period.

The tide reached a high mark in the 12th and 13th centuries under that extraordinary intellectual awakening which distinguished the epoch of the Crusades, the Stauffen emperors, the Minnesingers, and the court epic poets. Under the stimulus of the ideals of chivalric honor and knightly devotion to woman, the adoration of the Virgin Mother, long cherished in the bosom of the church, burst forth in a multitude of ecstatic lyrics in her praise. Poetic and musical inspiration was communicated by the courtly poets to the clergy and common people, and the love of singing at religious observances grew apace. Certain heretics who made such stir in this period, also wrote hymns and put them in the mouths of the populace, thus following the early example of the Arians and the disciples of Bardasomes. To resist this perversion of the divine art, orthodox songs were composed, and as in the Reformation days, schismatics and Romanists vied with each other in wielding this powerful proselyting agent.

Mystics of the 14th century--Eckart, Tauler, and others--wrote hymns of a new tone, and inward spiritual quality, less

Following as they do the line of the people's

and that the the experience itself is translated into the

common speech, and hence we find them coming into the

language with more given to this practice than other nations

as we may find many instances in letters and books of

the people.

The title reached a high mark in the 13th and 14th

centuries when that extraordinary intellectual awakening which

characterized the epoch of the Crusades, the Italian renaissance,

the Humanism, and the French Revolution, began to show

of the ideas of classicism, humanism and scientific method in science,

the education of the young, the study of the classics in the schools of

the church, but it is a mistake to suppose that in the

middle, the 13th and 14th centuries were characterized by the

exclusive study of the classics and common people, and the fact of the

fact of religious observance grew more. Certain scholars who made

much of it for us, also wrote hymns and set them to the music

of the people, thus following the early example of the Greeks and

the disciples of Pythagoras. To reach this position of the

classics and, perhaps, more were composed, and as in the Renaissance

age, education and Romanticism were again in evidence

this powerful personality agent.

Writings of the 13th century - Dante, Thomas, and others -

were hymns of a new kind, and showed spiritual quality, like

objective, more individual, voicing a yearning for an immediate union of the soul with God, and the joy of personal love to the Redeemer.

Those half insane fanatics, the Flagellants, and other enthusiasts of the 13th and 14th centuries, also contributed to the store of pre-Reformation hymnody.

In the 14th century appeared the device which played so large a part in the production of the Reformation hymns--that of adopting secular tunes to religious poems, and also making religious paraphrases of secular ditties. Praises of love, of out-door sport, even of wine, by a few simple alterations were made to express devotional sentiments.

In the 15th century the popular religious song flourished with an affluence hardly surpassed even in the first two centuries of Protestantism. Still under the control of the Catholic doctrine and discipline it nevertheless betokens a certain restlessness of mind, the native individualism of the German spirit is preparing to assert itself.

Even more than other peoples, the Germans had always been song loving people. As we have seen before the Reformation they had a wealth of religious folk-songs in the vernacular. While the people had a very slight share in the music of the liturgy, they sang their pious folk songs at festivals and processions and in their daily life. In consequence Luther and his associates had immense

musical resources at their command when their propoganda in behalf of the Reformation began.

The tunes were ready at hand and were known to the people. The hymns could be purged of their mariolatry and hagiolatry and given a more definitely evangelical content. Obeying the widely popular demand, they took the radical step of introducing them into public worship and the music of the Reformation was in full operation. This accounts for the rapid spread of the new faith. Just as in the 3rd and 4th centuries the Arians had propagated their heresies by means of popular hymns sung to well known tunes, so Luther by the use of this music won the people. There was all the more enthusiasm, because a song loving people was permitted fully to share in the music of the public service and in their own tongue.

While this great ready-to-hand body of song was the secret of the popular success of the Reformation, the new faith, with its almost fanatical enthusiasm, the new initiative rending the shackles of prescribed vision, urged the seeking of entirely new expression in hymns and melodies.

Luther's broad sanity left little place for the narrow fanaticism of Zwingli, the Swiss Reformer, under whose leadership not only the organ and other instruments were shut out from the churches, but congregational song itself was forbidden. For this reason the polyphonic music was not entirely cast aside by Luther. He was an admirer of much of it. He did not insist on vernacular

in the language of their common sense and in the

of the Revolution began.

The time was ready, and was known to the people.

The people could not help but be interested in the

given a more detailed and complete account of the

popular demand, they took the first step in introducing their

public writing and the work of the Revolution was in full

tion. This accounts for the rapid spread of the new faith.

as in the first and with confidence the people had propagated their

interests by means of public opinion and by well known

effect of the use of their minds and the people. There was all the

more enthusiasm, because a more loving people was needed to

believe in the work of the public service and in their own

While this great work was being done, the people were

of the popular masses of the Revolution, the new faith, with its

almost universal enthusiasm, the new faith was spreading

of practical action upon the working of entirely new

in spirit and method.

Little by little the people felt the place for the

formation of a new faith, the new faith, under whose

not only the origin and of the Revolution were that

therefore, but congressional work itself was

reason the religious work was not entirely

He was an admirer of much of it. He did not think on

hymns only, but allowed and argued for the occasional use of the Latin. Hence the two tendencies in German Church Music were developing side by side: (1) the polyphonic choral music which found its culmination both vocally and instrumentally in the compositions of J. Sebastian Bach, and (2) the people's hymn tune which found its first expression in the chorale or hymn tune, and later in the peasant folk song.

While Luther, despite his strong reactions against the errors and vices of the Romish church was careful to retain all that was good in the Catholic service and in its music, as was also the case with the English reformers under Henry VIII and his successors, Zwingli and Calvin took an extreme position in opposition to all that was Romish in doctrine and worship. Zwingli and his associates went to extremes in their hatred of Roman doctrines and customs. Nearly a century elapsed before church music entirely recovered its place in the Reformed churches of Eastern Switzerland.

Calvin took a much less extreme attitude but by no means imitated Luther's devotion to Church music. He shut out the choral part of the church service entirely. He provided for congregational singing in unison only, but confined it to metrical versions of the psalms and canticles. He went back to the position of the early church and shut out instrumental music and accompaniment entirely. This radical attitude was to have an unfortunate tendency in the Reformed churches. Thus the musical part of the Reformed service

...and, but allowed and argued for the traditional use of the
...the same time the traditional in German Church music were
...by about (1) the polyphonic church music which found
...the relationship both verbally and instrumentally in the composition
...at a historical level and (2) the people's hymn book which found its
...first expression in the circle of hymn books, and later in the
...classic folk song.

Wilhelm Luther, despite his strong reactions against the
...errors and vices of the Roman Church was ready to retain all
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...also the case with the English reformer John Calvin and his
...theologians, Calvin and Calvin took an extreme position in regard
...to all that was best in its worship and worship. Calvin and
...his associates went to extremes in their hatred of Roman Catholicism and
...music. Nearly a century elapsed before church music entirely
...recovered its place in the Roman Church of Western Europe.
...Calvin took a much less extreme attitude but as a result
...isolated Luther's devotion to Dutch music. He shut out the whole
...part of the church service entirely. He ordered the congregational
...singing in German only, but confined it to metrical versions of the
...psalms and canticles. He went back to the question of the early
...church and shut out instrumental music and accompaniment entirely.
...The radical attitude was to have an instrument accompaniment in the
...Reformed churches. The whole musical part of the Reformed service

was exceedingly limited and gave little opportunity for development.

The congregational hymn is distinctly the child of the Reformation. The Latin hymn sung by the choir is typical of the old order of things before the Reformation; the congregational hymn sung by the people in the vernacular is equally typical of the new order of things after the Reformation. The paternity of the congregational hymn is sometimes ascribed to Luther, but the singing of religious songs by the people began to play its part in different localities in Europe with the first stirring of the new life in the western church that culminated in the Reformation of the 16th century. With the gathering of the followers of John Hus in Bohemia into congregations, popular song becomes definitely congregational song. A vernacular hymnody of considerable proportions was created by the Hussites, and provided with suitable melodies. These hymns were embodied in books designed for the worshippers' hands rather than for the choir. Thus the congregational hymn book of the modern type had its origin, and congregational singing of hymns took its place as a recognized part of the new worship. The earliest recorded hymn book of the Bohemian Brethren bears the date 1505.

The foundation of Congregational Song was therefore laid before the beginnings of the Reformation. In Germany Protestantism at once proceeded to develop a rich German Hymnody, whereas in England and Scotland the churches adopted the model set up by Calvin in Geneva as over against that set up by Luther. Therefore

the English and Scotch churches became psalm singers, rather than hymn singers.

The New Protestant Church song, while it was divided into two separate parts, headed by Luther and Calvin, these two parts agree in taking the service of praise out of the hands of the choir and restoring it to the congregation, and rendering it in the vernacular.

The Metrical Psalm, however, was gradually, cast into the mould of the Congregational Hymn, and the merger was completed by the Restoration in 1660.

Lorenz in his "Church Music" says that the decadence of the psalm singing had one fortunate issue. The need of the human heart to express its religious feelings found vent in a new and more expressive direction. The lyric impulse that again and again had manifested itself in sacred hymns, despite the shackles of the Calvinistic devotion to the Hebrew Psalms, found its expression first in freer and more spontaneous versions as in Watts and others, and then in independent hymns.

During the early decades of the 18th century Watts' hymns, and those imitating his style, gradually replaced the Metrical Psalms. In connection with the Methodist Revival the singing of hymns gained new power and import. Wesley's influence upon singing was very great. "The children of Epworth rectory were trained to social singing of the psalms, and apparently of hymns, in the

The English and Scotch churches have been engaged, rather than

any other.

The two Protestant churches were, until the late English date

the separate parts, which by Luther and Calvin, were two parts

apart in feeling the service of nature and of the laws of the

earth and humanity is to the supernatural, and accordingly it is

the supernatural.

The National Society, however, was gradually, and with

the growth of the theological system, and the progress was consistent

in the development of 1850.

There is in the Church which was the beginning of

the social standing and the religious life. The mind of the Church

seems to express the religious feeling that was in a new and

more expressive freedom. The spirit is religious, scientific and again

has manifested itself in the new spirit, because the spirit of the

religious devotion is the human feeling, from the Christian

that in 1850 the more numerous variety as in the new spirit

and that is the new spirit.

During the early history of the 19th century, the spirit

and the religious spirit, gradually changed the religious

feeling, in connection with the religious feeling the religious

spirit gained new power and spirit. The religious feeling was rising

and very great. The children of the religious feeling were trained in

social religious life, and especially of the spirit, in the

family circle; a somewhat unusual custom at the time, the neglect of which Samuel Wesley attributed to the general decay of piety and the uninteresting character of the Psalm versions and of their tunes. The attitude of the Epworth household toward current church of England Psalmody was the same that Watts had taken toward Non-conformist Psalmody.¹ The social singing of the psalms and hymns passed naturally from the Epworth Rectory to the meetings of the Holy Club.

John and Charles Wesley started for the new colony of Georgia in 1735, in the fall. As fellow voyagers they had 26 German Moravian colonists. The Moravians made much of hymn singing. This intercourse with the Moravians had much effect upon Wesleyan hymnody. Wesley always gave the same forethought and attention to the musical side of the hymns and songs that he did to the literary side.

The following Wesley directions for singing give some idea of his influence upon singing. They are, in brief, as follows:

1. Learn these tunes before any others
2. Sing them exactly as printed
3. Sing all of them
4. Sing lustily
5. Sing modestly
6. Sing in time
7. Sing spiritually

"Behind these regulations there was a marked spontaneity

¹ page 221 "The English Hymn Its Development and Use" by L. F. Benson

...the ... of the ...
...the ... of the ...
...the ... of the ...
...the ... of the ...
...the ... of the ...
...the ... of the ...
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in the early Methodist singing. It was the utterance of simple and unlettered hearts in whom the Wesleyan evangel had awakened a great happiness. They sang because their overcharged feelings could not keep them from singing."¹

"Wesley instructed his preachers to interrupt the noisy hymn, and interpolate questions to the congregation: Now do you know what you said last? Did it suit your case? Did you sing it as to God with the Spirit and understanding also? The ignorant he taught should be taught to sing by note acceptably."²

To the gamut of religious feeling, to be expressed in song and greatly extended by the evangelistic spirit, was added the emphasis of subjective experience introduced by John Wesley and his associates. The hymns gave large recognition to this factor in religion. The hymns became personal.

While the new hymnological movement was not Methodistic in origin, although it received a larger sweep of thought and a deeper spiritual vitality from that organization, there can be no doubt of the Wesleyan initiative in regard to the music.

The evangelistic work of the Wesleys called for something more than merely devotional, worshipful music. The new hymns of personal experience, joyous, inspiritational, ecstatic, demanded emotional tunes. The effort to win the unsaved in popular meetings,

¹ page 241 "The English Hymn Its Development and Use" by L. F. Benson
² page 242 " " " " " " " " " " "

in the early Methodist movement. It was the influence of a
man and others (mostly in the Wesleyan system) who were
a great help. They were because their own religious
faith was not lost from sight.

Wesley himself was interested in history, the history
of the world, and especially in the development of the human
mind. He was a great reader. Did it not come to him that
he was not alone in his efforts and understanding? The history of
thought should be sought for along the whole world.

In the years of religious freedom, to be expected in
and greatly extended by the Wesleyan spirit, was the
extension of religious experience introduced by John Wesley and his
followers. The spirit gave force to the whole in
religion. The spirit became personal.

While the new Methodist movement was not Methodist
in origin, although it received a large mass of people who
were formerly Wesleyan, it was not an organization, there was no
point of the Wesleyan tradition in regard to the past.

The evangelistic work of the Wesleyan culture for many
years was not only spiritual, but also social. The new spirit of
personal experience, joy, and individuality, social, extended
beyond the church. The attempt to win the masses in popular meetings.

large and small, made attractive, spirited, exciting singing extremely important.

With the church organization came the choir; and with the choir, first the more intricate tune, then the anthem, and finally the organ.

In 1800 we find an entirely different and new type of singing coming into existence, when the Camp Meetings start. The Camp Meetings had their beginning by Rev. James McGready, a Presbyterian clergyman, in Kentucky, in July 1800. The Methodists had a great deal of influence upon the Camp Meeting because of their emotional enthusiasm and familiarity with revival methods. "But with the tumultuous enthusiasm that soon developed, the old hymns were felt to be too sober to express the overwrought feelings of the preacher and the throng. Spontaneous song became a marked characteristic of the Camp Meetings."¹ The type of song which was developed is individualistic in that it deals with the rescue of the sinner. As the Camp Meeting was displaced by the more decorous protracted services of the modern summer settlement, so the Camp Meeting Hymn gave way to the modern type of spiritual song associated with the names of Moody and Sankey.

"The Gospel Hymns may be said to have carried the more emotional and less cultivated element of religious people off their feet and to have furnished for a time the familiar songs of vast

¹ page 292 "The English Hymn Its Development and Use" by L. F. Benson

numbers hitherto unacquainted with hymns, and unused to public worship."¹

Moody and Sankey brought this movement to the culmination of a great popular success. "The popular appeal of these Gospel Hymns cannot be disassociated from the persons and occasion that first brought them into general notice any more than the Methodist fervor of song can be separated from Wesley and the Revival. They were first heard in the sweet tones of a magnetic singer in the intense atmosphere created by Moody's preaching, and first sung in unison with a great throng of deeply moved people."²

"It was the lack of any educational ideal or development in the Gospel Hymn school of Hymnody that has caused its rapid deterioration."³

2. Congregational Singing today.

Congregational singing has somewhat fallen into disrepute. It is not a service of worship and participation on the part of the congregation. The music of the average church is in the hands of paid and professional singers. In churches where the people do sing, (that is, most churches, for there are a few exceptions to this,) the singing is listless and perfunctory. This may be due to a number of

¹ page 487 "The English Hymn Its Development and Use" by L. F. Benson
² page 488 " " " " " " " " " " "
³ page 490 " " " " " " " " " "

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different things, such as choosing hymns that are not well known, with no effort on the part of the minister and minister of music to teach the new hymns. In other places it may be due to the fact that the congregation depend entirely upon the choir or the quartet for the music. People are not made to feel that they have a part in the service. The church service should be expressive as well as impressive. Sometimes this lack of congregational singing is due to the attitude of the choir. They should be made to feel that their greatest opportunity and service is to sing with the congregation, and not alone to and for them.

If the minister believes in congregational singing he will see to it that the people have an opportunity to sing. But the minister does not seem to believe that he has any responsibilities here, and leaves most of it to a musician, who doesn't have the vision of congregational singing. A more or less thorough knowledge of music will give a minister greater command over his congregation. If the minister knows the great hymns and is possessed by the movement and spirit of the noblest tunes to which they are set, the contagion of his inspiration and devotion is sure to move the congregation to exultant praise.

The minister is the real leader of the church, and as he thinks and does, so do the people. If he encourages the people to sing, and gives them an opportunity to sing, and an opportunity to learn, they will take an active part and interest in this part

different things, such as emotional power that are not well known, with an effort on the part of the minister and members of music to reach the new hymns. In other places it may be due to the fact that the congregation began actively upon the whole by the minister for the music. People are not made to feel that they have a part in the service. The church service should be kept as well as possible. It is the lack of congregational singing in the church. It is the attitude of the choir. They should be made to feel that their greatest opportunity and service is to sing with the congregation, and not stand in the choir.

If the minister believes in congregational singing he will see to it that the people have an opportunity to sing. But the minister does not seem to believe that he has any responsibility in this. He has a responsibility, and leaves most of it to a musician, who does not have the vision of congregational singing. A more or less thorough knowledge of music will give a minister greater interest in his congregation. If the minister knows the people better and is interested in their movement and spirit, the spiritual power he wishes they are to have, the congregation of his congregation and devotion is sure to enter the congregation in abundant measure.

The minister is the real leader of the church, and he thinks and does, so do the people. If he encourages the people to sing, and gives them an opportunity to sing, and an opportunity to lead, they will take an active part and live more in this way.

of the worship service.

Because of this lack of interest the average persons in the congregations do not know the great hymns of the church, except a few very familiar ones. So it becomes the duty of the minister and the minister of music to train the congregation in the art of singing together, and worshiping through this form of music. People love to sing, and if given the opportunity they will respond with interest. Later we shall see just how to go about training and interesting the people in this art.

3. Use and Possibilities of Congregational Singing.

The reason for the existence of congregational singing is the opportunity it gives both for individual and collective expressions of worship or praise, and the music should never be of a nature that would debar anyone from participation on account of its difficulty.

Hymn singing is essentially and fundamentally a congregational function. It is equally deplorable whether the function be largely taken over by a trained choir, or whether through general apathy and indifference it degenerates into a lifeless and listless practice. Nothing is more inspiring than good, hearty congregational singing, nothing attracts and holds people so effectually, and nothing creates in so large a measure religious zeal and fervor. The hymn singing of a congregation is almost an unfailing barometer

of its spiritual condition. Good hymn singing is a sure indication of a wide awake and energetic parish, one where the people turn out and join sincerely in the service. On the contrary poor hymn singing is an index of spiritual indifference and stagnation.

With such a powerful agency at hand for the promotion of genuine religious feeling and enthusiasm it is singular that hymn singing is not assiduously and systematically cultivated. It is within the means of the humblest parish, for it is not, happily, a question of expense, but of well directed intelligence, skill and devotion to the cause.

Instead of imagining that congregational singing is hard to secure and maintain, let us be very sure that in the majority of cases it is simply waiting to be given a fair chance. It will fail, of course, in congregations where there is no spiritual earnestness, no religious life that craves expression. It cannot assert itself in the face of ministerial neglect or shameful musical blundering. But it responds gloriously whenever the requisite ground is provided for its growth and whenever it is cultivated with affectionate common sense.

Sacred music can never exercise its full ministry among those who are never more than passive listeners to it. What it is and what it signifies can only be fully known through the culture that comes, in part, at least, from creative effort. If this be so, it is obvious that there is no simpler and more feasible way of ex-

tending the popular public worship than by building up popular hymn singing. It is the most universal and immediately practicable form of church music. This is in itself a reason for pushing it into prominence.

Congregational singing is a means of communion with God that cannot be obtained in any other way. It creates a spirit of oneness of thought among all those who are actively taking part, and in this way their praise and prayer ascends as one voice. It is a help not only to the minister and to the church as a whole, but also to the individual. Individuals who have taken part in a service always feel that they have received more benefits from the service than those who have been mere listeners. It is a means of the people expressing themselves. There is no other part of the service which gives individual expression as does congregational singing. It binds the people together in thought, and prepares their minds for the remainder of the service, providing the hymns have been well chosen.

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Part II

The Leaders of Congregational Singing

1. The Minister

The ideal leader of the music and worship program of the church is the minister. Whatever system of thought or mechanism of administration be chosen for the music of any given church, the personal factors in the problem will never be eliminated--indeed, never displaced from a controlling position. The thorough success of musical parish work is impossible without positive qualifications in the minister, and in his habits of thought and action. In the musical department, as in others, the minister is formally commander-in-chief, and his technical headship must be confirmed by his being actually the central authority and the fountain head of right ideas, dominating impulses, and wise plans of action. When a minister takes upon himself the ministerial vows, he accepts all the obligations involved. He cannot say, "I am a preacher, and not a pastor." He still is responsible, not only for his congregation as a whole, but for every individual in it. He cannot say, "I will preach and pray in the church service, let him who will run the music." The music remains an essential part of the service, for the whole of which he is responsible, and effects for weal or woe the reactions of worship upon the people, and he cannot evade responsibility. This is all the more important since without authoritative leadership the

The Problem of Leadership and Discipline

1. The Minister

The first function of the Minister is to provide a clear and definite picture of the situation to the public. This is done by means of a series of statements, the first of which is usually a statement of the general situation. The Minister then goes on to discuss the specific details of the situation, and finally to state his own views on the situation. This is done in a way which is both clear and concise, and which is also in accordance with the facts of the situation. The Minister's statements are usually made in a public place, and are often accompanied by a press conference. This is done in order to ensure that the public is fully informed of the situation, and that the Minister's views are clearly understood. The Minister's statements are also a means of showing the public that the Government is taking a firm and definite stand on the situation, and that it is prepared to take any necessary action to deal with the situation. This is done in a way which is both clear and concise, and which is also in accordance with the facts of the situation. The Minister's statements are usually made in a public place, and are often accompanied by a press conference. This is done in order to ensure that the public is fully informed of the situation, and that the Minister's views are clearly understood. The Minister's statements are also a means of showing the public that the Government is taking a firm and definite stand on the situation, and that it is prepared to take any necessary action to deal with the situation. This is done in a way which is both clear and concise, and which is also in accordance with the facts of the situation.

musical part of the church life cannot succeed any more than any other phase of its activities. No matter how competent the organist and the director of the choir may be, they cannot reach their highest efficiency except as they cooperate with the highest authority in the congregation in the development of best methods and plans.

A part of the definite responsibility that rests upon any minister is to lead the people of the community in which he labors, or a part of them, in worship. He must instill in them the spirit of worship, he must teach them how to worship, and he must call them together for the purpose of worship. What could be more logical than that he should be the actual leader of the people in acquiring the technique of worship.

The minister should be the leader of the church in its program of music and worship, and in its educational development along these lines. Certainly he should be the head of any music committee or board established for the purpose of providing the church with a program of music and worship.

The minister's duty to his people generally concerning musical matters has many sides. It lies chiefly along two lines, instruction and leadership. He needs to tell them what they do not know, to win them from narrowness and thoughtlessness into wider sympathies and better aspirations, and in all his references to church music and in all his practical use of it to be something of a model to them. In its every branch they will take the cue from

musical part of the church life must be the highest
other than of the minister. The minister has no right to neglect
and the director of the choir may be, they regard their highest
efficiency must be they cooperate with the highest authority in
the congregation in the development of their talents and gifts.
A part of the minister's responsibility that must be
and minister is to lead the people in the worship; he must be
leader, or a part of them, in that way. He must be in the
spirit of worship, he must lead them in the worship, and he must
call them together for the purpose of worship. That is what he must
logical then that he should be the actual leader of the people in
conducting the worship of God.
The minister should be the leader in the church in the
worship of God and worship, and in the general development
along these lines. Certainly he should be the head of any such
committee or board established for the purpose of conducting the
church with a program of music and worship.
The minister's duty to the people is really twofold:
and all within his power. It lies chiefly along two lines,
instruction and leadership. He must in all that he does
and know, to win from darkness and ignorance into
clear understandings and better aspirations, and in all his relations
to church music and in all his practical use of it to be something
of a model to them. In the every branch they will take the line from

him. Usually the true place to begin is with the hymns and their tunes, both because hymns appeal to the general literary sense and touch religious life so obviously and at so many points, and because the singing of hymns is usually a congregational function. But the process of education should extend itself to choir music and organ music. In all these directions our congregations need much more explicit help than is commonly given them. Sometimes interest can be stimulated by historical accounts of what church music has been in the past, how it has come to be what it is, and by what masters it has been specially built up. Sometimes good will be done by dwelling on its theory or philosophy or aesthetics. But more useful still are repeated efforts to give careful analysis of actual specimens especially with the aid of vocal and instrumental illustration. Studies of particular authors or composers are known through their works of particular styles or periods, of the varied treatments that have been given to particular themes or sentiments, or the use of special artistic devices--all these have the greatest value. Through them even people who suppose themselves to be unmusical may be shown just how the ordinary powers of the mind may be so focused on musical matters as to see them in a right perspective and with something of a just appreciation.

Whether or not the minister has the knowledge and the wit himself to utilize all these fine opportunities, he may surely encourage others to do it for him, and he must expect to lead his

people by force of example to treat all their church music with respect and even with affection. He will be careful never to imply indifference to it. He will be scrupulously careful about his outward demeanor before and during and after all musical exercises. He will not forget to mention in his prayers those who serve the church through song or instrument. He will see that in all announcement of services and in all printed statements of parish organization the place of the music and the musicians is properly indicated in coordination with the other activities of the church. He will not stand aloof from any effort put forth, even indirectly, to feed the musical life of the parish or community to which it belongs. Even if he be unable to do these things out of a strong inner enthusiasm he will keep them before him as special obligations, and chances for professional effectiveness. For the benefit of his church services, of the spirit and momentum of his congregation's life, and of the state of religion among his people, these things are fully as important as many others that it is now customary to exploit loudly as indispensable parts of present day ministerial enterprise. If downright work for the sake of parish music is not worth the time it takes, then nothing can justify the extensive use of music that we make in our parishes. It will not rise higher than it stands in the average ministerial estimation, and it will respond most surely and permanently to such stimulus as only the minister in his strategic position may be disposed to give it.

The minister is in a position to exercise a certain general control over the musical life of the church. Usually he will be wise to avoid too much meddling with petty details. He certainly should not interfere with the responsibility or authority of the leader. The best work of subordinate officers is always done when they feel themselves free to work out problems in their own way. Even though their ideas and impulses are not altogether good or wise, it is often well not to object or oppose, but to wait for the gradual supplanting of these through patient education. There is a wonderful power in the firm establishment in a church of a general liturgical atmosphere, in which the dignity of all services and all exercise is exalted, their beauty and artistic unity enhanced and constantly illustrated, and their sincerity and heartiness made contagious. In such an atmosphere which only the minister can set up and maintain, the musical workers will usually be prompt to shape all that they do so as to increase the harmony and symmetry of the total effect. One may reasonably wonder whether a large part of the supposed want of sympathy of musicians with religious work is not due to their instinctive recoil from the crude and even vulgar ways of speech and action that some ministers permit themselves to adopt.

Of course the minister's cordiality to his musical assistants will show itself in the constant effort to understand their work from their point of view. He will try and follow their

The minister is in a position to exercise a certain
control over the ecclesiastical life of the church. Usually he
will be able to avoid too much meddling with local affairs. It
certainly should not interfere with the responsibility of authority
of the pastor. The best work of subordinate officers is always
done when they feel themselves free to work out problems in their
own way. Even though their ideas and theories are not altogether
good or wise, it is often well not to object or oppose, but to wait
for the gradual maturing of ideas through careful education.
There is a restricted power in the time subordination in a church of
a general liturgical character. In such the dignity of all
members of the church is maintained, their unity and order is
maintained and constantly strengthened, and their identity and
unity maintained. In such an assembly when only the minister
and not an assembly, the minister's power will usually be strong
to shape all that they do as to determine the harmony and continuity
of the total effect. The very responsibility which is a large part
of the responsibility of authority of authority with religious work is
not due to their distinctive power from the state and even higher
ways of worship and action that are ministerial. It is necessary to
adapt.

Of course the minister's responsibility to his church
extends with them itself in the constant effort to understand
their work from their point of view. He will try and follow their

endeavors in detail, not so much as the supervisor of their work, but as a partner with them in it. Without in any way interfering with the leader's freedom or supremacy in his own field he will do well to make himself a welcome visitor at choir rehearsals. In such contacts he may impart much, but he will also receive much especially in a broader knowledge of what music is and what its literature contains, and what are its proper applications in the church. Even if his own musical training has been very defected, he will find that the same powers of mental analysis and assimilation that he uses in other subjects will serve him here. Through the process of frequent exchange of ideas with his musicians he will find that his hold upon them will be steadily strengthened and his power to incorporate their energy with his own will be increased. Thus, too, he will be saved from many a blunder and infelicity.

From the minister will radiate, whether he wills it or not, a pervasive influence that will either invigorate or deaden all practical efficiency. No argument is needed to show how important is a true fraternal sympathy between the pastor and the organist, or choir master and the singers of the choir. Whether a state of sympathy exists is usually determined by the pastor's own action, except in cases where there is some manifest folly in the plan of organization adopted by the church itself independently of the pastor. Musical people are like others in being susceptible to kindness and respectful consideration, to manly and noble in-

...in the past, and no more as the supervisor of their work, but
as a partner with them in it. Without in any way interfering with
the pastor's freedom of action, in his own field he will do well
to make himself a resource rather than a hindrance. In each case
there he may be sure that he will find a ready response.
It is a broader knowledge of what is going on and what the situation
is, and what are the proper applications in the church. When it
has been learned that there has been very serious, he will find that
the same degree of mental analysis and consideration that he uses in
other subjects will serve his best. Through the process of frequent
exchange of ideas with his colleagues he will find that his mind upon
them will be steadily strengthened and his power to interpret things
every with it will be increased. Then, too, he will be saved
from many a blunder and misapprehension.
From the minister will receive, whether he will it or not,
a pervasive influence that will either intensify or weaken his
pastoral efficiency. No argument is needed to show how important
it is to have a personal sympathy between the pastor and the people, or
their pastor and the people of the church. Whether a state of
sympathy exists is usually determined by the pastor's own action,
except in cases where there is some well-defined fault in the plan of
organization suggested by the church itself independently of the
pastor. Mutual sympathy and like others in doing things to
stimulate and encourage participation, to help and make the

tensions, to an intelligent and judicious policy, to genuine spiritual warmth. Indeed their very artistic training makes them susceptible to these things in a peculiar degree. Instead, therefore, of treating them with timidity, or suspicion, or disdain, the pastor should assume that he can count on them as hearty sympathizers in achieving whatsoever things are true, honorable, lovely, and gracious. He should not only meet them half way, but meet them with an expectation of winning their esteem and loyalty. The basis of all successful cooperation is personal friendship and this the pastor can nearly always establish if he will.

It is difficult to understand the very general and long continued ministerial indifference to church music. La Trobe in 1831, in his "The Music of the Church" laments over the neglect into which church music had fallen in his day: "In short so glaring is the want of interest manifested towards devotional music, that one might imagine all reasoning upon its assumption that real godliness is in reverse proportion to the cultivation of the sacred song."¹

From that day to this, the same general tendency has been manifest. The chief reason then as now was the musical ignorance of the ministry. There has been the tacit assumption that unless a minister has special musical training he is not

¹ page 28 "Church Music" by E. S. Lorenz

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called upon to take any interest in, or responsibility for, the music of his church service.

Here and there is a musical pastor, who by native musical gifts and tastes or by early environment comes to his ministerial work with some sort of preparation to use the musical resources of his congregation. His large success, instead of stimulating others to gain a like power, is nonchalantly referred to his peculiar gifts that differentiate him from other ministers. There is even an occasional depreciation of it, as indicating a possible weakness in his composition or a prejudiced depreciation of his general abilities, such as ministers of conscious scholarly inclinations sometimes manifest towards their colleagues who possess oratorical powers.

A more or less thorough knowledge of music will give a minister greater command over his congregation. Musical people will be attracted by the community of interest and taste. Those who are intimately identified with the music of the church will have a sense of comradeship otherwise not likely to exist. This intimacy will make possible many plans that otherwise could not be considered. Why should not the minister of the church be trained, through required courses in the theological seminaries and in special conferences and institutes, to prepare and lead services of ritual and worship, and particularly to lead people in congregational singing of hymns, chants, antiphons, and even simple

called upon to take any interest in, or responsibility for, the
work of his church service.

But the church is a spiritual power, and it is

essential to the life of the church that it should be

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anthems? It is quite true that the average minister is not a gifted musician, but any man or woman of religious devotion, moderate musical ability, and strong and commanding personality, can be trained and equipped to lead the congregational singing. Leadership, of choirs requires of course the equipment of a specialist.

The real difficulty with unmusical ministers is not that they cannot understand music well enough to have a general oversight over the musical activities of their churches, but that they are not spontaneously interested, have no inner urge to occupy their minds with the subject. That a minister is uninterested in the musical work of his church argues that he is lamentably ignorant and obtuse to a part of the public worship hardly second to his sermon, or that, in his self-centeredness, he cares only for that part of the service in which his own egotistical self is conspicuous.

"It is strange that hymns, which now form so large a part of the public worship, should not have been made one of the subjects of study included in the course prescribed for theological students, as is the Prayer Book in that of Colleges connected with the Episcopal Church. Such a study would prove both an interesting and useful addition to the present course, and would probably be pursued with avidity by a considerable proportion of candidates for the ministry."¹

¹ page vi "The Hymn Lover" by Wm. J. Horder

and it is quite true that the average minister is not a fitted
minister, but any man or woman of religious feeling, moderate mind-
ed ability, and strong and commanding personality, can be trained
and equipped to lead the congregational singing, and to
choir requires to conduct the singing of a congregation.

The real difficulty with modern singing is not that
they cannot understand music well enough to have a general oversight
over the musical activities of their churches, but that they are
not sufficiently interested, have no time to spare to study their
music with the church. That a minister is interested in the
musical work of his church argues that he is intensely interested and
devoted to a part of the church's work hardly second to his own,
or that, in his self-interest, he cares only for that part of
the work which will bring him the most appreciation.

It is strange that those, who are so largely
part of the public worship, should not have been one of the
subjects of study included in the course prescribed for theological
students, as is the Prayer Book in that of Divinity students with
the Episcopal Church. Such a study would prove both an interesting
and useful addition to the present course, and would naturally be
connected with a study by a considerable proportion of candidates for

The Minister.

"In the report of the Joint Commission on Church Music to the General Convention of the Episcopal Church at Portland, Oregon, in 1922, the following recommendations appear: 'It is our opinion that in every Seminary and Theological School a course of instruction should be provided in the History and Appreciation of Church Music (including musical hymnology).'"¹

Having at his command no longer simply his sermon and the scripture readings, but calling to his aid the use of hymns and tunes with their varied and impressive rendering, the use of solos and duets and concert numbers, the use of the choir with its chorus of intelligent and well trained voices, his work will gain a richness, a variety, a unity, and an impressiveness that the unmusical pastor can never hope to secure.

A proper use of hymnody happily does not presuppose such knowledge as a professional hymnologist may be expected to have. Hymn singing serves three purposes, according to W. S. Pratt in "Musical Ministries."²

1. It is one of the best methods by which a company of people can offer both praise and prayer to God. It is, therefore, a means of social worship.

2. It is a reactive force on those who engage in it, helping them to define and crystallize their religious thought,

¹ page 30, "The Hymn Lover" by Wm. J. Horder

² page 57, "Musical Ministries" by W. S. Pratt

"In the report of the Joint Commission on Church History

in the General Convention of the Episcopal Church at Portland,

Oregon, in 1922, the following recommendations were made: "It is our

conviction that in every territory and theological school a center of

information should be provided by the library and its extension as

follows: (1) a central library building;

(2) having at its command no longer than its own and

the neighboring libraries, but calling to its aid the use of books

and those in their various and its various members; (3) the use of

books and those in their various and its various members; (4) the use of

the books of the library and its various members; (5) the use of

books and those in their various and its various members; (6) the use of

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the books of the library and its various members; (13) the use of

the books of the library and its various members; (14) the use of

the books of the library and its various members; (15) the use of

the books of the library and its various members; (16) the use of

stimulating their religious sentiments, and often rousing by suggestion a positive religious ambition. It is, therefore, a means of spiritual self culture.

3. There is exerted through it a decided spiritual influence back and forth among those who thus act in concert. It is, therefore, a means of mutual edification among those who are spiritually minded, and often of evangelistic pressure upon others. Hymn singing may surely be called successful when it affords an avenue for true approach to God in earnest and noble worship, when it exerts a wholesome and uplifting reflex influence on those who engage in it, establishing them in the truth and quickening their spirituality; and when it creates a diffused atmosphere of high religious sympathy and vigorous Christian consecration so that even unbelievers are affected and constrained by it. If it does not accomplish these results in some real sense, it cannot be called successful.

If hymns are worth having they are worth choosing, and handling with the same conscientiousness as is bestowed upon the prayers and the sermon. There is no logical escape from this axiom. Difficulties, however, arise even when leaders have good intentions and exercise due discretion. One difficulty is popular ignorance of the richness of hymnody on both its poetic and its musical sides. Ignorance can be met only by some process of education, most of which in this case must be instigated and guided

by ministers and church musicians.

Most ministers know their Bible in a vital, concrete way all too little, but they know their church hymnals very much less. They run through them occasionally to find a set of hymns that will suit their sermon and so pick up a little miscellaneous knowledge, but a careful, organized study of the hymnals is rare among them. Yet the hymnal and its tunes are important factors in every public service.

The faith of most ministers in the editors of their particular church hymnal is greater than their faith in the divine inspiration of the Bible. If a certain tune is given to a particular hymn, there is no question of fitness raised,--it is in the hymnal and therefore it must be right. Yet many of our hymnals, even those that are extremely pretentious are compiled by amateurs, who have little genuine musical training, or by musicians who have training of a high order, but no practical experience in the varying resources of different congregations.

A hymnal made by an expert hymnologist and an equally expert musician is not necessarily a good one for actual use. In both cases expertness depends upon a microscopic study of details, a knowledge of obscure facts and considerations, and a taste that is nice in its discrimination. This leads to the mental microscopic habit, an emphasis upon details out of all proportion to their importance. In almost every line of activity the expert is more

valuable as an advisor than as a manager. The best hymnal, that is, the one that serves the purpose of a hymnal best, is made by a practical man who knows all the varied need of the churches, assisted by hymnological and musical experts. Only in this way can the proper subordination of literary and musical art to the religious purpose be secured. For the hymnal is not a work of art--it is a tool!

Next to his library of comment upon the Bible, and the exposition of the doctrines of the Bible, should be his hymnological books, giving the history and the illustrations of the hymns he uses in his congregations. Of course, the minister does not have time to become an expert hymnologist, and know all the half million hymns now in existence in all languages and of all times. But he ought to know at least a hundred hymns intimately, and two hundred more in a practical, workable way.

The study of the minister in the first place should be upon the literary phases of the hymns. While the literary value of hymns is to be kept prominent in the mind of the minister, a still more important element will be their spiritual force. Not every hymn that has merit from a literary standpoint has equal spiritual power.

In general, it may be said that if the hymn is not spiritual it has no value, no matter what its literary qualities may be, and it is in this spirituality that its true life abides.

It is extremely important from a practical standpoint

that the minister should have a good working knowledge of the various meters in which hymns are written. The knowledge of the various meters is valuable as it is a great help in the reading of the hymns. Familiarity with the meters will discover at once the rhythmical swing of a hymn and warn against the elocutionary dangers it presents.

But whatever historical, literary, or spiritual insight into the hymns the minister has, if he does not know how to secure practical results from them, his knowledge and insight are useless. He needs to know not only the general line of thought so as to recognize it as a hymn of praise, of comfort, or of definite exhortation, but also its minuter adaptation in style, thought, and music to specific emergencies. Does he suddenly need a hymn of invitation, he should instantly be able to call up a dozen or more and select judiciously the one that fits the exact mental and spiritual situation at the moment. But this cannot be done by inspiration. He must have studied the effective value of each hymn with a view to the results that may be secured from it. It is the character of the emotion expressed and its degree. Some hymns attune a congregation to a tender key, others are martial in spirit, while others are full of soothing with comfort and consolation. Just what each hymn will accomplish, and under what conditions, should be definitely foreseen and its use clearly understood.

There are some mental and spiritual states desirable in a congregation which must be secured again and again. To use the same

hymn each time is to wear out its influence and to fail in securing the results. He must needs know, therefore, just what hymns of varied character and thought will produce those general results with this historical, literary, spiritual, and practical knowledge of a hymn, the pastor is ready for its use amid the infinitely varied emergencies of his public work.

While the study of hymns should thus be general, it should go on to a more specific appropriation of the hymns themselves. The mind of the minister should be charged and surcharged with them. He ought to have the most striking lines of even obscure hymns ready for application in the midst of his discourse. This quotation of striking and effective stanzas of hymns is a great homiletical enrichment, and will add dignity and impressiveness to his style. No man can read in a sympathetic way the highest spiritual poetry without having his own style take more or less consciously a devouter and richer form.

But in the regular work of the church, especially in the social meetings, a memory stored with hymns is of the greatest importance. To be able to start an appropriate hymn just at the opportune time, and to sing as much or as little of the hymn as the occasion seems to require, is to add very greatly to the minister's practical effectiveness. Many a minister has defeated his purpose and discredited himself before his people by beginning a hymn and then showing inability to continue. From the subjective and the

objective standpoint alike, therefore, the minister's mind ought to be generously stored with the wealth of the church's treasury of hymns.

Not the least part of the minister's hymnological provision should be illustrative matter for his song service. Just as he has a general body of doctrine and practical duty to illustrate in his sermon and can intelligently accumulate such materials for them, so he has a body of hymns, usually much less than his hymnal contains, round which his illustrative material can be organized. The illustration may be historical, scriptural, secular, incidental, or anecdotal. He may find it in his reading of the daily papers no less than in his books of hymnology, on the streets as well as in his study. If his mind is full of hymns, these illustrations will cluster about each one of them as iron filings cluster about a magnet. If he has only a dozen hymns in his mental resources, the suggested matter will be limited to them. If his mental hymnal is large and full, he will have unlimited illustration offered him by the world of reading and observation about him. This store is all the larger because of the body of doctrine he preaches and the ideas of the hymns to be sung are in general the same.

Most ministers have an idea that a hymn illustration must be either hymnological or musical in character; that any incident related to enforce a hymn must have historical relation to that particular hymn. This is far from necessary. It is very

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helpful for the minister to note these illustrations on the page with the hymn in his own personal copy of the hymnal.

But if there were no other reason for the minister's interest in music its large place in the public service would be all sufficient. From one fifth to one half of every service over which the minister has authority is taken up with music. In the public service there are the preludes, offertories, and postludes by the organist, the anthem, the responses, and solos by the choir, and the congregational singing. The responsiveness of his hearers to his message will greatly depend upon the preliminary music, the final impression upon the closing musical exercise. Would any competent manager of an equally important enterprise leave such controlling influences to the mercy of chance, or to the ignorance or the perversity of assistants?

"From the Hebrew Temple with its choir, and its Psalms, and from the synagogue and the early Christian fraternities, with their cantillation and choral antiphony, through the slowly formed rituals of both the Eastern and the Western Churches, and with their sonorous and sumptuous services, and through the much simpler usages of all the different Reformed Churches, with their return in some way to true congregational praise, even to the manifold customs of modern Christendom, with the curious blending in its several denominations of musical habits derived most variously through distinct lines of tradition, everywhere and always public worship

helpful for the student to have this information on the page.

Also the form in the new personnel book of the school.

But if there were no other reason for the minister's

interest in such a large place in the public service would be

all sufficient. There are still a few half of every service over

which the minister has authority to take up with him. In the

public service there are the president, all ministers, and ministers

of the minister, the minister, the minister, and also by the state.

and the congressional department. The responsibility of the minister to

the message will generally be upon the minister's name, the fact

information upon the minister's name, the fact, and the minister

concerned in an equally important manner with the minister's

information in the name of the minister, and in the minister's name.

responsibility of the minister.

From the House people with the House, and the House,

and from the House people with the House, and the House,

their position and their position, through the House, and

through the House, and the House, and the House,

their position and their position, and through the House, and

through the House, and the House, and the House,

through the House, and the House, and the House,

through the House, and the House, and the House,

through the House, and the House, and the House,

through the House, and the House, and the House,

has chosen to make utterance freely through poetry meant for singing, and to count music, usually both vocal and instrumental, as a cherished and indispensable part of its liturgical apparatus."¹

Nothing can be more pitiable than the ignorant helplessness of a minister who depends upon the more or less inefficient musical resources of his congregation. He has no control over it; he has no means of directing its influence or shaping its methods. His musical subordinates may have absolutely and dimetrically antagonistic ideas of what the church service should be; but he is helpless. He may wish to produce distinctly religious results; the most competent musical help often ignores religious results and seeks only those that are artistic.

The minister's study of music ought to be preeminently practical. While the impulse to consider it from an artistic standpoint will be spontaneous and strong, as a minister, charged with the responsibility of comforting and inspiring the souls of his congregation and of helping them in their devotions, it is music as an applied art that should appeal to him most effectively, for it is helpfulness, not conformity to abstract ideals, that is the final criterion of success.

Since music takes so large a per cent of the time of the service, and since it is music that helps as much as the sermon,

¹ page 11 "Musical Ministries" by W. S. Pratt

and offers the opportunity for expressive participation in worship, it seems to me that all ministers should spend time in studying this art, and its possibilities.

The question of the service of our more proficient musicians also is a very important one. Sometimes there are those who have spent much money and time in preparing themselves to sing or play, and, as they do not always feel able to contribute their services free of charge, they look around for some way to reimburse themselves for their outlay. They play for picture shows or dances, or enter some other open musical door. The church trains up many a musician who is lost entirely to the service of the church as soon as he becomes somewhat proficient. Of course it is said that musicians ought to contribute their talent just as other workers contribute theirs, but due allowance is not always made for the expense of a musical education or for the necessities of making a living. It is possible that the church should pay some of its leaders of music, and make openings for those of developed ability, so that they will not be driven or tempted away into other fields exclusively. Sometimes singers prefer to use their voices in religious work, but could not make a living if they did. The church needs musical talents of the highest order, but how shall we have them if we continually allow so many of the developed or developing musicians to get away from us, while we depend on training up more novices? It is the glory of the church that, inadequately as

it may be done, she kindles so many with aspirations and helps them forward, but shall we bid them goodbye as soon as they learn, and depend chiefly on beginners or on those of moderate endowments to lead our praise of God in song?

The pastor must be very hospitable in recognizing musical talent among his people. The young woman whose voice is developing into a valuable soprano, or even into a more valuable alto, or the mature boy soprano whose changing voice is settling into tenor or bass, should nowhere find such quick recognition as from the sympathetic pastor eager to build up his musical force.

The child struggling with the violin, flute, or any other instrument, may be a severe discipline to the patience for a time, but the wise pastor gives encouragement all along and points him toward the occasional or permanent church orchestra. Whatever the musical talent, the proper place and opportunity will in time arrive for its development and use.

The recognition of talent in the congregation on the part of the choir director, or minister of music, is discussed in another section.

2. The Professional Leaders

The Director of Music

The Director of Music should be a good man. He has too prominent a part to play in all services of worship to be other

It may be true, but it is not a very good thing to have
a man who is not a man, but a man who is not a man,
and who is not a man, but a man who is not a man,
and who is not a man, but a man who is not a man.

The first of these is the fact that the man who is not a man,
and who is not a man, but a man who is not a man,
and who is not a man, but a man who is not a man,
and who is not a man, but a man who is not a man,
and who is not a man, but a man who is not a man.

The second of these is the fact that the man who is not a man,
and who is not a man, but a man who is not a man,
and who is not a man, but a man who is not a man,
and who is not a man, but a man who is not a man,
and who is not a man, but a man who is not a man.

The third of these is the fact that the man who is not a man,
and who is not a man, but a man who is not a man,
and who is not a man, but a man who is not a man,
and who is not a man, but a man who is not a man,
and who is not a man, but a man who is not a man.

2. The Professional Institute

The Director of Music

The Director of Music should be a good man. He should be
a man who is not a man, but a man who is not a man,
and who is not a man, but a man who is not a man,
and who is not a man, but a man who is not a man.

than a good man. He should be so versatile that one almost despairs of ever finding just the right type.

There are so many different situations in our churches that in a discussion of this kind what is said concerning one will not apply to others. Primarily the director should have a clear conception of the purpose of music in the various phases of church work. He should have the general supervision of all the music for all of the services. His work should have to do with the form, personnel, and organization of the choirs, and orchestras, and with the singing of the congregation.

He should give serious attention not only to the selection and arrangement of the music for all occasions, but give just as serious thought to its rehearsal.

In a large program the matter of finances is of no small concern, and he should be able properly to apportion and account for his expenditures.

The social features possible in such organizations as choirs and orchestras will well repay thoughtful consideration on the part of the director. They will be found to be a potent factor in making the organizations function properly.

He should, above all, be in sympathy with the minister in his work and consult with him freely, frequently, and sympathetically. Many a program falls short in its effectiveness because of lack of sympathetic cooperation between the minister and director

of music.

Few choristers and organists have the right attitude toward hymn singing. There seems to be a feeling that because hymn tunes are short--the tunes having only a few measures--they are not worthy of much study. Most of the good hymn tunes have more good music packed into their few measures than many a longer anthem.

The director should be socially attractive. He can do much through social activity in his organizations. Many church choirs, particularly volunteer choirs, maintain a constant membership, because of the interest in their purely social side.

The music in our churches should not be a work of art, but an act of worship.

The person who has this responsibility must set up a very high standard of training and equipment. From a purely musical standpoint this director should be thoroughly competent, trained and efficient as a director of choral organizations. And the church must insist upon this. The director should be competent enough to win the confidence and respect of the trained and critical musicians of the community. Too high a musical standard for the director of the music of the church cannot be established. The success of the director in leading a congregation depends very largely upon his having a thorough consistent technique of conducting so that, without undue or exaggerated motions, he can always impart to the congregation his understanding

of the hymns being sung and his purpose as to its interpretation. The church must have leadership in its music and worship that is at once artistically competent and spiritual minded.

The director of music may be the organist of the church, as is often the case. His training and equipment will then be enlarged to include that which is given under the heading of the Organist.

The Choir Director.

The real organizing force in any body of singers is its musical director; without him it is simply a mob. Under his direction it largely becomes an expression of his personality, with his faults or his virtues.

In any choir the leader is the key to the situation. The choir leader must needs be a man of decision of character. He must be a leader among men by native impulse and instinct.

The choir leader must be a man of discretion and intelligence. Second only to the minister in his influence on the impressiveness and effectiveness of the church service, he needs to be judicious in adopting the means he controls in such a way as to produce the desired end. He ought to be responsive to the ideas of his pastor, and know how to help and not to hinder his larger plans. Dealing with the varied human nature gathered in his choir, the focus of all its social as well as its musical interest, he

needs to be a strategist of no mean order, and a diplomatist full of resources, to get out of it the best results with the least possible friction and the largest possible enthusiasm.

A man of decision, he must know how to decide wisely and while guiding with firmness, to let the choir see and feel only kindness and tact.

Another part of the choir leader's fitness is knowledge of the hymnal. He should have a strong sense of literary lyric values in hymns, and be keenly susceptible to their spiritual appeal. He cannot hope to teach his choir to render them intelligently and effectively without such a grasp of their meaning. He must be able to discriminate between what is simply good music and really good and useful congregational tunes, in order that his selection may be practicable.

The choir leader must be a practical man. He must have as a definite religious and devotional aim the inspiration and help of the listening congregation. He must not be an artistic egoist, insisting that only the music he personally enjoys and approves shall be rendered. He must not be a musical idealist with near sighted vision only for the standard of music he has set up, but a practical worker, using music as a means to a higher end. He must study the intellectual and spiritual needs of his people. This will determine his choice of music, his selection of singers, his style of rendition, his relation to the pastor and congregation.

Whatever else the choir leader may be he must be a Christian. Only a spiritual man who personally knows what devotion towards God is, can properly guide the musical expression of the worship of both choir and congregation. No unreligious man has a right to preside in a choir loft; he is guilty of sacrilege and blasphemy in idly taking upon his lips the sacred songs that are supposed to reach the ears of God.

The choir leader must keep close watch on the musical people of the congregation. He must be a discoverer of talent and voice however unpretentious and unhearded.

Certainly the choir leader must be something of a mixer to find out these unfledged choir singers and train them for future usefulness.

Then he ought to know the exact capacity of the several singers in his choir, unbiased in his judgment by any personal likes or dislikes. Absolute justice should be observed in this particular, as it occasionally happens that very nice people have poor voices and some disagreeable persons have good ones.

In a volunteer choir whose members sing gratuitously, there may be need of a little more social recognition of the singers than is required in a paid choir. Kind words from the leader, inquiries after friends, sympathy in sorrow, congratulations over some happy event, a kindly jest, a merry remark, all have their value in binding the choir together. At the little social gatherings

of the choir the choir leader will be ex-officio master of ceremonies. An occasional round of social duties thus becomes no small part of the work of the leader.

The choir leader should be the musical pastor, (if there is no director of music) with the same responsibility for the congregation he serves, and for the community in which he lives, as has the pastor-in-chief, and only in this attitude can he realize the full measure of his possibilities of usefulness.

Whatever the leader's geniality may be in his personal relations to the singers, when he takes the baton to lead he becomes the rigid disciplinarian, with an eye single to the best obtainable to the best musical and spiritual results. There should be an added dignity of office, a sense of the seriousness of the work to be done, and an air of attending strictly to the business at hand that will have great moral value in keeping the choir under control.

The leader should have a very definite understanding that he is to be entirely free to criticise his choir, either collectively or individually as need may require, without personal offense being taken.

The choir leader must see that the needed work is done, and done right. If the choir leader's sense of finish and completeness be keen, the choir will soon rise to its requirements and will take pleasure in realizing his ideals.

After all, nothing counts in a choir leader with his

of the party the party leader will be responsible
in an organized manner of which he is the owner of the party
the work of the party.

The party leader should be the central figure, the one
to whom all eyes are turned, with the responsibility for the con-
struction of the party, and for the construction of the party, he
has the party in mind, and only in this attitude can he realize
the full measure of the possibilities of the party.

However, the leader's position may be in his personal
relations to the party, when he takes the position to lead the party
comes the right to the party, with an eye single to the best in-
terests of the party and not of himself. There should be
an absolute loyalty of all to the leader, a sense of the responsibility of the party
to the leader, and an air of absolute loyalty to the leader as well
but will have great value in leading the party under control.
The leader should have a very definite understanding that
he is to be entirely free to do as he pleases, without restriction
is an individual, he need not require, without personal opinion
being taken.

The party leader must see that the party work is done
and done right. If the party leader's sense of duty and conscience
does not lead, the party will soon rise to the responsibility and will
take pleasure in maintaining the ideal.
After all, nothing counts in a party leader's life

choir quite so much as sheer manliness. Sincerity, straightforwardness, unswerving justice, consideration for others, conscientiousness in all phases of his work, will have the right of way as long as the world stands; and the choir leader who possesses these traits to any considerable extent may be sure of the respect and good will, and hence of the obedience, of his singers.

The Organist

"Only second to the choir director is the organist, He should be a musician by the grace of God as well as by the grace of practice. Dr. Havergal well says that he should have 'besides his fingers and feet, a soul.'"¹

In many churches the organist is the director and choir master as well as organist. He invariably is far superior to any song leader in musicianship. This fact may be recognized as true by calling to mind the leading churches of the large cities-- St. Thomas, The Brick Church, Grace Church, etc., of New York, Trinity, Emmanuel, Old South, etc., of Boston. He ought to be master of his instrument, not only for the sake of his own solo playing, but for that of accompaniment of the choir as well.

¹ page 275 "Practical Church Music" by E. S. Lorenz

The Choir

Professor H. Augustine Smith, in a class lecture, said that the first and most important purpose of the choir is to sing with the congregation. This is first in importance and time, but last in execution. Some people never think of music as belonging in hymns and congregational singing. It would be fine if the minister had this larger vision of the purpose of the choir and would go into the choir rehearsal and tell them how important it is to sing with the congregation. What a privilege it is for them to help the people to voice the utterances of their hearts. The real service the choir should render is to bring the people to a real worship of God. Otherwise the church cannot justify the money spent on their music.

Lorenz in "Practical Church Music" says that the ideal choir is the chorus choir made up of the best voices in the congregation. Twenty voices of moderate range and melodiousness can do more to lift the spirit of the worshipper than the best trained quartet in the land.

The choir is not intended primarily to add variety to the services of God's house. Too frequently it is looked upon as a device to vary the monotony of the preaching and praying which would otherwise severely tax the attention^{and}/power of the people.

Nor is the primary purpose of the choir to minister to the social, intellectual, or artistic pride of the congregation.

Every church should have the very best music for its services that its means and resources will allow, and it is entirely just and discriminating to judge its culture and enterprise by its music. But this is a matter not of pride but of consecration and devotion to God; not a competition of purposes and artistic discrimination, but a joyous delight in giving to God the very best and noblest of which we are capable, without regard to the opinion of the community. A church is at a low stage of religious life when the approval of men is its impelling motive.

Nor is the choir primarily intended to be a means of culture to the singer. True, it is a generous musical education to be the member of some church choirs. But that soul is shallow indeed which knows no higher and nobler purpose than selfish development. It needs religious rather than musical growth by just so much more as religion is higher than music.

The choir is not primarily a means of elevating the musical tastes and capacities of the general congregation. This is a mistake often made by choir leaders who have more artistic than religious capacity. They lose sight of the spiritual needs of the people, forget the primary purpose of music in God's house and select and render music that they fondly dream will chasten, deepen, and ennoble the musical tastes of the people to whom they are supposed to minister. Now, as an incidental purpose, always carefully subordinated to the great primary purpose of the choir,

Every student should have the very best music for his studies that
the money and resources will allow, and it is entirely true that the
instrumenting to help the student and not to hinder him. The
this is a matter not of price but of character and quality.
It is not a matter of quantity but of quality.
but a student should be given the best and most of it
which he can handle, without regard to the opinion of the community.
A student is at a low stage of civilization. He needs the approval of
and is the impelling motive.

The student's primary interest is to be a musician.
culture in the student. Thus, it is a musician who is educated in
in the matter of some student's choice. But that with his choice is
that which comes in his own mind and not from outside sources.
of it. It is not a matter of price but of character and quality.
and a student is higher than music.

The student is not primarily a member of the community.
musical habits and character of the student's community. This
is a student often made by the student and not by the community.
them without regard. They have right of the student's music
of the people. They are the primary purpose of music in the student's
and reflect and render music that they really draw all their
music, and music is the musical purpose of the student in which they
are engaged in music. They are in fact musical purpose, which
generally is the great primary purpose of the student.

and never allowed to antagonize or hamper it, it is all right and necessary, but to convert the house of God into a musical lecture room is a sacrilege.

Mr. R. C. Robinson says that the music chosen should be analagous with the minister's "tone" of material and delivery chosen to reach his people. The quality of music should not be lowered any more than the average minister lowers his "style."

The great primary purpose of the choir is to honour God in his sanctuary with praise and prayer and to aid the devotions of the assembled worshippers, both by assisting them and by representing them before God. While other results may follow, or even may be sought, this may be the supreme and all controlling end that may not be sacrificed to any other consideration. No matter what the resources vocal and instrumental may be, no matter what rare skill may be secured for the rendition of the music, it is all a miserable failure if it does not truly honour God and lift the devotions of the hearers. This final end of the musical service must control the organization of the choir, its management, the selection and rendition of its music, and is the only criterion of the proper means and methods the choir may employ.

Pratt says the purposes of the choir are three-fold:

1. The first purpose of the choir is to support and foster congregational singing. The choir exists as a vocal nucleus for the congregation. It is a specialized segment of the

congregation itself. The choir should be composed of many voices. Solo singers are not best. The popular heart is quick to respond to whatever is instinct with real vitality of conception and sentiment, and the choir treatment of hymn-singing can be made to serve as a genuine inspiration and revelation. If it does not reach this level, it is really inefficient.

2. The second function of the choir grows directly out of the first. Hymn singing is the congregation's expression of its devotional or fraternal thoughts and feelings. But congregational singing is limited in that it can hardly be expected, save in exceptional cases, to pass beyond the use of simple forms like the chant and hymn-tune. Their music, then, is partly designed to supply forms of congregational expression that the people in general are technically unable to offer in person.

The text of every anthem needs to be carefully weighed as to its general sense and predominant tone.

All services, at least those of a formal and public character, should rise to heights of exuberant exultation, of passionate supplication, of intense declaration, and such heights are perhaps best attained through prose hymns, like certain of the Psalms and of the historic Christian formulae, which cannot be adapted by combination with tunes to actual congregational use. All anthems expressive of direct worship need to be treated as essentially congregational in origin and character.

3. The third function of the choir is that it is a specialized branch of the ministry and exists for the same purposes. It is the teacher and inspirer of the congregation and not alone the substitute and representative in whatever it cannot do itself directly. Under this function the office of the choir's music is two-fold:

- a. To serve as an expressive utterance toward God,
- b. To provide impressive instruction and stimulus for the congregation. In other words its office is both prophetic and priestly.

The spirit of the choir is important. They must be cordial and sympathetic, animated by a sincere desire to encourage activity on the part of the congregation.

All anthems expressive of direct worship need to be treated as essentially congregational in origin and character. They are not addressed to the people, but offered on their behalf. To achieve this as a positive fact is exceedingly difficult, since it involves an eminent degree of self control on the part of all the parties engaged, both choir and congregation. The singers must sing as distinctly conscious that they are only substitutes for the real agents, and the congregation must appropriate the singing as if it were its own. Nothing can bring this about in most cases except long continued processes of ministerial guidance, reinforced by the cordial cooperation of the organist and the choir director.

2. The chief function of the school is to be a
specialized branch of the university and to be a
center. It is the school and faculty of the university
not alone the students and representative in the school is
the chief function. Under this function the office of the school
must be established.

a. To serve as an aggressive instrument for the
b. To provide aggressive instruction and training
for the congregation. In order words the office is to be
and activity.

The spirit of the school is important. They must be
entirely and completely, determined by a sincere desire to progress
actively on the part of the congregation.

All members representative of direct service must be
trained as essentially congregational. In order to be
they are not addressed to the people, but rather to their leaders.
The school is a representative force in the congregation itself, since
it involves an essential element of self-control on the part of all
the members engaged, both child and adult. The school must
also be a place where the members are not only educated but also
well trained, and the congregation must be prepared to accept as
it is the new. Nothing can bring this about in any other
except the continued presence of the school's presence, reinforced
by the central character of the organized and the spirit of the school.

Among the mechanical aids to bring about this submerging of personality of choir singers are, choir in rear of church, invisible choir, and the vested choir.

The Congregation

"The congregation should be conceived and treated as the most important unit in the entire organization of the church for religious education in music and worship. This being true there must be inaugurated rehearsals for this group. It is quite illogical to seek to inspire a congregation to sing and to fail to teach it how to sing. Not only does the congregation need and deserve careful rehearsal for its part in the service of worship quite as much as any choir, quartet, or soloist, but its need and desert is really greater than that of any of these, for the congregation as a whole is less capable and yet laden with a greater responsibility than any other group. The congregation must be considered as a great choir or chorus and treated as such, with careful instruction and drilling in the part it is to have in the service of worship and praise.

"This rehearsal must be held at a time when the congregation is in attendance. The theoretical ideal would be a special rehearsal held sometime during the week, possibly in connection with the midweek prayer service. Such a rehearsal has value, and

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The Description

The description should be considered and treated as

the most important part in the entire organization of the

whole for political education of the people and workers. It is

from these that the important materials for this group, it

is better illustrated to show the importance of the group and its

role in the group. Not only does the organization have

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incidentally has more than once built up the attendance at the prayer service. But from practical experience it may be affirmed that in most cases no very great proportion of the Sunday congregation will attend such a meeting. And to rehearse with fifty to one hundred people during the week, when the Sunday congregation numbers from five to ten times that number, is as much of a failure in preparation as to rehearse with the same proportion of choir or quartet present. For good results the rehearsal must be held at a time when the congregation is present in full numbers. In some cases such a rehearsal would have to be held in connection with the Sunday morning service. This is not impossible to carry out with satisfaction, though it is difficult. Rehearsal cannot very well be incorporated in a formal service of worship. When held on Sunday morning it is generally best to place it at the close of the service. Admittedly this may somewhat mar the spiritual effect of the service itself, but if there is no other time, it will be better to have such a rehearsal occasionally at this time than to have none at all, for only thus will a progressive work be done to develop the congregational talents and powers for public worship.

"The very best time to hold this rehearsal for immediate effect in the life and worship of the church, provided the attendance is fairly representative of the whole congregation, is at the evening service. The rather informal spirit and atmosphere, the freedom in most churches to vary and rearrange the order of ser-

vice, all tend to a successful introduction of the rehearsal at this time.

"Probably as good a method as any is to open the evening service reverently and earnestly with voluntary, hymn and invocation.¹ Then let a ten or fifteen minute period be set aside for the sake of rehearsal. Let it be understood that this period is not a period of worship, but strictly a period of preparation for worship. As earnestly as the leader or director of music is urged not to talk too much, nor to obtrude himself during the periods of worship, let him be urged at this time to be entirely free, to frankly and plainly deal with the congregation just as he would with a smaller group. Let him set before them the possibilities of congregational song, point out the principles they may learn, and observe in their participation in the service, illustrate these principles to them with his own voice and with the choir, repeatedly take them through certain more difficult portions of hymns or chants or responses, in short, let him actively, and even aggressively, exhort and rehearse the people in every phase of public worship."²

In "Church Music and Worship" Mr. E. E. Harper gives five principles of Congregational singing, which are as follows:

¹ Mr. Robinson says, "This interruption or derangement of a service seems thoroughly inadvisable. A service is a unit, and the mechanics of its rendering should be absolutely subordinate."
² page 82 ff "Church Music and Worship" by E. E. Harper

which, all tend to a common end, the betterment of the human race.

the time.

"Probably as you are asked to say it is upon the even-

ing service rendered and especially with voluntary, and the

condition. There is a lot of talk about the period of the

for the sake of the world. But it is not only the world, it is

is not a matter of numbers, but actually a matter of government

for the world. As a matter of fact, the matter of the world is

more and more to talk the world, not the matter of the world

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1. United and unanimous singing. The congregation should be taught as the first principle of congregational singing, and of all worship, that it has a great privilege and a binding responsibility to actively participate in the service.

2. Tone production. Three things must be presented to the congregation to this end. First, let everyone be urged to open the mouth freely and easily and to sing without restraint. Second, a smiling countenance has a tendency to beget good tonal quality. And, third, the people can be urged to physically prepare themselves to sing, to give of their bodily strength to the service.

3. Intelligent singing. The hymns, anthems, choruses, oratorios, and other forms of sacred music of the church are, from the literary standpoint, expressions of praise, prayer, exhortation, and worship, penned for the most part by men of great minds and reverent hearts. The religious sentiments common to all mankind have been expressed in artistic manner by masters in these works. The people in the congregation do not think the hymns as they sing them. This principle simply means that a congregation is to be taught to sing with some consideration for the grammar of the hymn.

4. Musical singing. This includes, first, hymn interpretation, second, distinct singing of chords and syllables, and third, accent and rhythm.

5. Worshipful singing. Congregational singing in religious services is an act of worship, a means of the people express-

1. *Unites and maintains unity.* The congressional school
is founded on the idea of cooperation and unity, and it
is essential that it have a great objective and a binding
policy to actively maintain its unity.

2. *Form production.* These things must be related to the
organization to this end. First, the organization is urged to open
the month itself and every one to play without restraint. Second,
a willing conscience has a tendency to neglect good quality.
And, third, the school can be urged to actively produce these
things in order to give it a better policy strength in the future.

3. *Intelligent activity.* The young, however, otherwise,
and other forms of action are of the school and, from
the literary standpoint, expressions of praise, prayer, exhortation,
and worship, carried for the most part by one of the students and
the other faculty. The religious activities are in all, making
the school a center in which the members of the school are
the people in the organization do not think the school is any other
thing. This organization should mean that a congregation is to be
formed in view with some consideration for the growth of the school.

4. *Technical activity.* This includes, first, from the
technical aspect, the first step of which is the school, and
this, second and third.

5. *Technical activity.* Congressional school is well-
known as a school of activity, a school of the people's progress.

ing themselves to one another, to the world, and to God.

Of course, since the minister is the commander-in-chief, it is he who must allow time for the development of congregational singing. If he himself is not interested enough to provide adequate times for these rehearsals suggested, and to inspire the leader to a vision of congregational singing, then it cannot go on. But if the minister has the vision, then there is no question that there will be progress, even though it be slow. It is something that takes time, vision, and consecration to the task, but it is worth all the time and effort put into it.

There is no realm of human thought that is more likely to be appreciated and understood and yet so fresh and little used as that of music. Our public schools are singing schools and our little folks are learning to do, re, mi, with their alphabet. In every house is the tinkle of the mandolin, the strumming of the guitar, the swelling notes of the reed organ, or the almost orchestral variety of the piano. Many who are not studying music at all, are unconsciously absorbing its leading facts from their musical environment. The preacher, therefore, will find his audience peculiarly responsive to metaphors, similes, and even more extensive historical or artistic illustrations from this field. Where there is no previous knowledge, there is at least interest, and the fact of musical history, the musical anecdote, the description of some great composition, the allusion to some famous song, will catch

the lagging attention. Nay, more! These musical memories are closely associated with the sources of feeling. If the string of sympathetic memory is set to vibrating, it is more than likely that the other strings of human feeling will vibrate in harmony with it, and so prepare the hearer for the impression the preacher desires to make.

Because of this almost universal interest and knowledge of music, the minister will find his people responsive to such a program as has been set down in the preceeding pages. He will find the people eager to cooperate, and to join in to the largest extent. It remains to be tried out in most churches. Vision and courage is all that is necessary.

People, as a rule, are eager to learn, and this applies to music as to any of the other arts. They are glad to have a part in the services of worship, and congregational singing seems to offer the best opportunity for this expression. Of course it will take a tactful leader, and at first things must of necessity move slowly, but the people will enjoy it, as well as the leader. And the minister will be inspired by such praise and rejoicing in song.

The first of these is the fact that the...

second is the fact that the...

third is the fact that the...

fourth is the fact that the...

fifth is the fact that the...

sixth is the fact that the...

seventh is the fact that the...

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Part III

Benefits of Congregational Singing

1. To the Minister

If such a program as has been described justifies the time and effort needed to carry it out, it must have some visible results. Some one will surely benefit from the fine art of congregational singing, if it is practiced as an art. There must be some practical value. Let us see if the advantages are of sufficient value to justify the work it entails.

First, let us see from the ministerial standpoint, whether or not congregational singing has any practical value. If the music has been well chosen, and has for its main theme that of the sermon, when the pastor gets up to preach, he must feel that the people are already thinking on the one subject that is to be predominate for the rest of the service. The "atmosphere" has already been created through the music, and participation in the music. There is a spirit of worship if the people have been taking active part. The people have been expressing themselves, their prayer and praise, through the avenue of song, and are now ready to listen to the further development of the theme. They have not been sitting still for a half hour and now must sit still for another half hour, but they have been taking part, so now they are not apt to be-

It is a common knowledge that the medical profession has been the subject of much criticism and attack in recent years. This criticism has been based upon many different grounds, and it is the purpose of this paper to discuss some of the more important of these grounds. The first ground upon which the medical profession has been attacked is its expense. It is claimed that the cost of medical care is too high, and that the medical profession is responsible for this. The second ground is the question of the quality of medical care. It is claimed that the medical profession is not doing its best, and that the quality of medical care is poor. The third ground is the question of the ethics of the medical profession. It is claimed that the medical profession is not always acting in the best interests of the patient, and that it is sometimes engaged in unethical practices. The fourth ground is the question of the organization of the medical profession. It is claimed that the medical profession is not well organized, and that it is not doing its best to serve the public. The fifth ground is the question of the education of the medical profession. It is claimed that the medical profession is not doing its best to educate its members, and that it is not doing its best to keep its members up to date in their knowledge of medicine. The sixth ground is the question of the public's knowledge of medicine. It is claimed that the public is not well informed about medicine, and that the medical profession is responsible for this. The seventh ground is the question of the public's attitude toward medicine. It is claimed that the public is not always acting in the best interests of the patient, and that it is sometimes engaged in unethical practices. The eighth ground is the question of the public's demand for medical care. It is claimed that the public is demanding more medical care than the medical profession is able to provide. The ninth ground is the question of the public's demand for better medical care. It is claimed that the public is demanding better medical care than the medical profession is able to provide. The tenth ground is the question of the public's demand for more medical care. It is claimed that the public is demanding more medical care than the medical profession is able to provide.

come restless.

2. The Congregation

Second, does the art of congregation singing have any special advantages to the congregation or to the church as a whole? In the foregoing pages, it was noted, in regard to hymn singing, which, as it is used generally, means the singing of hymns by the congregation, is a barometer of the spiritual welfare of the church. Do the people sing, and if they do, do they do it with spirit and animation, or with indifference? If congregational singing were fully developed the spiritual life of the congregation should be heightened and the church as an agency for the Gospel would be reaching out in ways that no other method could create. It seems to me that if this were the only benefit from congregational singing it would be justified.

The mass of people in a congregation, after they have participated in congregational singing are all of one mind and thought. They come to church with many and varied problems, but if the service is conducted in a systematic way these problems are pushed aside, and they are all of one mind. This aids in creating the "atmosphere" which is of such value to the minister when he is preaching his sermon.

People love to go to a church where they can sing. They like to sing together. So if there is a church in the

2. The Church

Second, from the fact of congregational singing there
we should expect to find the congregation as the church as
a whole in the songbook. It was noted, in regard to
this subject, when we first began, that the church is
represented by the congregation, for a number of the spiritual gifts
of the church. In the church, and in the church, it is
with spirit and substance, or with testimony. In congregational
singing we truly have the spiritual life of the church
which is highest and the church as an agency for the church.
There is nothing but in fact that no other nation could have.
It seems to me that if this were the only benefit from congregational
singing it would be justified.
The church of God is a congregation, after the law
prescribed in congregational singing are all of one mind and
heart. They come to church with song and varied gifts, for
if the service is conducted in a systematic way, these problems are
solved easily, and they are all of one mind. This is the
"congregation" which is of value to the church when it is
singing its hymns.
There is no church where they are all
They like to sing together. So if there is a church in the

community where the people are given the opportunity to sing, naturally we find the people flocking there.

3. The Individual

Third, is there any value in congregational singing to the individual. It helps the singer to a higher level of spiritual experience and thought. It brings men and women in great numbers into touch with the Gospel of Christ, and it develops in their hearts and minds a new conception of the possible richness and beauty in life that is part of that "more abundant life" Christ came to bring. It makes articulate something within them which never finds expression in words alone, or any other art than music. It permits them to create beauty instead of standing outside of it. It enables men to become self expressive, and creates a sort of brotherhood.

This art of congregational singing is a source of inspiration to the individual soul, which cannot be equalled. It allows him to express his longing through the words of someone capable of writing the desires we all have in common. It enables the individual to take part in a service that would otherwise be an impressive rather than expressive service. They have given as well as received when they leave the church.

They have tuned their hearts with the Infinite, through praise and prayer in song, which sets their hearts at peace. They

community where the people are always ready to help.

especially in the people living there.

2. The individual.

First, we have the value in the individual, which is

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have tasted of the great wealth of richness and beauty that there is in music. They are now prepared to listen to the sermon, feeling that they have contributed something, and also with their minds already on the subject at hand.

have found of the great use of it in the treatment of the
in the case of the patient in the hospital, and
that the case was not unusual, and also that the
effect was not unusual.

CONCLUSION

In conclusion, let us briefly sum up. First, we have seen through the development of the art of singing together, that congregational singing is not a new thing; that it has existed for centuries, and that it has contributed in a very large way to the spiritual and social life of the church.

Second, by means of a survey of the leaders in the church who have the larger part of the responsibility in carrying on this art, we have seen that it not only takes work, but that it takes vision and courage. That, no matter how many leaders in a professional way there are, the minister is always the commander-in-chief of all that goes on in his church. That the people are eager to participate in congregational song if given the opportunity.

Third, we found that the benefits of congregational singing justify the effort put forth. Anything that develops to the spiritual uplift of the church is justified, for is not that the very reason for the existence of the church?

In conclusion, congregational singing is the first and the most important of the fine arts in religion, and if practiced, would be a great asset to any church. It is a great education as well as inspiration and spiritual uplift. Let us hope that more ministers will see the opportunity and grasp it.

CONCLUSION

In conclusion, let us briefly review the main points of the foregoing chapters. First, we have seen that the fundamental principle of the Christian religion is the love of God and the love of our neighbor. This principle is the basis of all Christian teaching and practice. Second, we have seen that the Christian religion is a religion of faith, hope, and charity. Faith is the belief in God and His promises, hope is the expectation of eternal life, and charity is the love of God and our neighbor. Third, we have seen that the Christian religion is a religion of obedience. We are to obey God's commandments and the teachings of His Church. Fourth, we have seen that the Christian religion is a religion of service. We are to serve God and our neighbor with all our heart, mind, and strength. Fifth, we have seen that the Christian religion is a religion of sacrifice. We are to deny ourselves and take up our cross and follow Christ. Sixth, we have seen that the Christian religion is a religion of prayer. We are to pray continually to God and for our fellow Christians. Seventh, we have seen that the Christian religion is a religion of fellowship. We are to be united with other Christians in the same faith and love. Eighth, we have seen that the Christian religion is a religion of mission. We are to go forth and preach the Gospel to all people. Ninth, we have seen that the Christian religion is a religion of holiness. We are to strive for purity of heart and life. Tenth, we have seen that the Christian religion is a religion of joy. We are to rejoice in God and His promises. Eleventh, we have seen that the Christian religion is a religion of peace. We are to live in peace with God and our fellow Christians. Twelfth, we have seen that the Christian religion is a religion of truth. We are to seek and speak the truth. Thirteenth, we have seen that the Christian religion is a religion of grace. We are to receive God's grace through faith and His love. Fourteenth, we have seen that the Christian religion is a religion of mercy. We are to show mercy to all people. Fifteenth, we have seen that the Christian religion is a religion of kindness. We are to be kind to all people. Sixteenth, we have seen that the Christian religion is a religion of gentleness. We are to be gentle to all people. Seventeenth, we have seen that the Christian religion is a religion of self-control. We are to control our passions and desires. Eighteenth, we have seen that the Christian religion is a religion of patience. We are to be patient with God and our fellow Christians. Nineteenth, we have seen that the Christian religion is a religion of perseverance. We are to persevere in our faith and love. Twentieth, we have seen that the Christian religion is a religion of endurance. We are to endure all trials and tribulations. Twenty-first, we have seen that the Christian religion is a religion of courage. We are to be courageous in our faith and love. Twenty-second, we have seen that the Christian religion is a religion of faithfulness. We are to be faithful to God and our fellow Christians. Twenty-third, we have seen that the Christian religion is a religion of integrity. We are to live with integrity in all our words and deeds. Twenty-fourth, we have seen that the Christian religion is a religion of honesty. We are to be honest in all our dealings. Twenty-fifth, we have seen that the Christian religion is a religion of sincerity. We are to be sincere in our hearts and minds. Twenty-sixth, we have seen that the Christian religion is a religion of simplicity. We are to live simply and without pride. Twenty-seventh, we have seen that the Christian religion is a religion of humility. We are to be humble before God and our fellow Christians. Twenty-eighth, we have seen that the Christian religion is a religion of modesty. We are to be modest in our dress and behavior. Twenty-ninth, we have seen that the Christian religion is a religion of chastity. We are to be chaste in our thoughts and actions. Thirtieth, we have seen that the Christian religion is a religion of purity. We are to be pure in heart and life. Thirty-first, we have seen that the Christian religion is a religion of cleanliness. We are to be clean in our thoughts and actions. Thirty-second, we have seen that the Christian religion is a religion of order. We are to live in order and discipline. Thirty-third, we have seen that the Christian religion is a religion of peace. We are to live in peace with God and our fellow Christians. Thirty-fourth, we have seen that the Christian religion is a religion of joy. We are to rejoice in God and His promises. Thirty-fifth, we have seen that the Christian religion is a religion of love. We are to love God and our neighbor with all our heart, mind, and strength.

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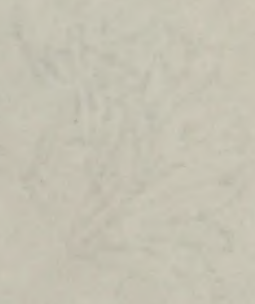
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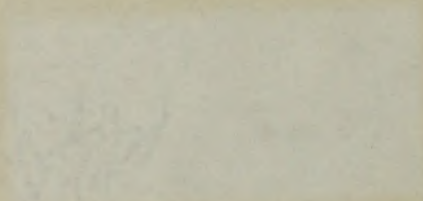
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A very valuable reference, and often used.

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